

DRAMA SERIES & SERIALS, TEL.
PROG. NO. 50/LDL K246X/73/X
TX SPOOL NO: H.102769
DUR: 24'25"

TRANSMISSION SCRIPT
TX DATE: 16.11.88
BBC-1 STEREO

DOCTOR WHO 7L
"THE HAPPINESS PATROL"
by
Graeme Curry
EPISODE 3.

Tx 88

Producer	JOHN NATHAN-TURNER
Director	CHRIS CLOUGH
Script Editor	ANDREW CARTMEL
Production Manager	GARY DOWNIE
Production Associate	JUNE COLLINS
Finance Assistant	HILARY BARRATT
Production Assistant	JANE WELLESLEY
A.F.M.	LYNN GRANT
Producer's Secretary	LORRAINE GODDING
Lighting Director	DON BABBAGE
Technical Co-Ordinator	RICHARD WILSON
Sound Supervisor	SCOTT TALBOTT
Deputy Sound Supervisor ...	MIKE WEAVER
Camera Supervisors	ALEC WHEAL
.....	GEOFF CLARK
Video FX	DAVE CHAPMAN
Paintbox Artist	JIM McCARTHY
Vision Mixer	SHIRLEY COWARD
Video-Tape Editors	HUGH PARSON
.....	MALCOLM WARNER
Floor Assistant	ALEX STARR
Designer	JOHN ASBRIDGE
Design Assistant	PHILIP HARVEY
Properties Buyer	JOHN CHARLES
Graphic Designer	OLIVER ELMES
Visual FX Designer	PERRY BRAHAN
Costume Designer	RICHARD CROFT
Costume Assistant	LEAH ARCHER
Make-up Designer	DORKA NIERADZIK
Senior Make-up Assistant ..	JAYNE BUXTON
Special Sound	DICK MILLS
Incidental Music	DOMINIC GLYNN

"THE HAPPINESS PATROL": EPISODE 3.

CAST LIST

<u>Character</u>	<u>Artiste</u>
THE DOCTOR	SYLVESTER McCOY
ACE	SOPHIE ALDRED
HELEN A.	SHEILA HANCOCK
JOSEPH C.	RONALD FRASER
DAISY K.	GEORGINA HALE
PRISCILLA P.	RACHEL BELL
GILBERT M.	HAROLD INNOCENT
TREVOR SIGMA	JOHN NORMINGTON
SUSAN Q.	LESLEY DUNLOP
EARL SIGMA	RICHARD D. SHARP
KANDY MAN	DAVID JOHN POPE
FORUM DOORMAN	TIM SCOTT
WENCES	PHILIP NEVE
WULFRIC	RYAN FREEDMAN
NEWSCASTER	ANNIE HULLEY

SERIES OPENING TITLES WITH MUSIC
DUR: 00'46"

TITLE
MUSIC
DUR:
00'48"

TRAVELLING SHOT
THROUGH GALAXY.

TARDIS APPEARS
IN BUBBLE AND
SPINS AWAY FROM
CAMERA.

DOCTOR'S FACE
APPEARS - HE
WINKS.

At 00'41"

Title

DOCTOR WHO
THE HAPPINESS
PATROL
BY
GRAEME CURRY

LETTERS OF TITLE

TUMBLE TOWARDS
CAMERA AND RESOLVE
THEMSELVES.

TITLES END WITH
WHITE OUT.

SEGUE

REPRISE. EXT. STREET NEXT TO FORUM.
NIGHT.

REPRISE
MUSIC
DUR:
00'26"

MIX

191.

At 00'48"

MS DOCTOR.

Window opens
to 2-S DOCTOR/
ERNEST.

THE DOCTOR RAPS
ON THE STAGE
DOORMAN'S WINDOW.
IT OPENS.

S/I

At 00'49"

Subtitle

PART THREE

T/O

DOCTOR I want to find out if
there's an artiste appearing in the
Forum tonight.

ERNEST P. I'll just have a look
at my list.

DOCTOR Her name's Ace.

202.

ERNEST P. I can't do anything
until I find my list, now, can I?/

Pan with
HAPPINESS
PATROL GUARD
to poster.
DOCTOR in
to 2-S.

A HAPPINESS PATROL
GUARD COMES OUT OF
THE STAGE DOOR
CARRYING A LARGE
POT OF PINK PAINT
AND STARTS TO
WRITE 'RIP' OVER
THE POSTER NEXT
TO ACE'S.

Oh dear. Doesn't look like Daphne S.
went down too well now, does it?

Hold DOCTOR R
and tighten to
MCU DOCTOR and
Ace's poster.

THE DOCTOR GOES
OVER TO ACE'S
POSTER. IT IS
THE ONLY ONE
WITHOUT PINK
PAINT.

1A. (Was 2/55) EXT. STREET. NIGHT.

205.

_____ /
GROUP with
DAISY/ACE/
SUSAN.
Z/I to CU
ACE.

ACE AND SUSAN Q.
BEING FROGMARCHED
BY DAISY K. AND
THE HAPPINESS
PATROL IN THE
DIRECTION OF THE
FORUM.

DAISY K. Big smiles, girls. It's
showtime!

THE HAPPINESS
PATROL LAUGH
SINISTERLY.

(No pages 3-6)

4. EXT. STREETS. NIGHT.

308.

H/A LS DRONES.

THE DRONES, IN
THEIR BLACK COATS,
ARE MOVING AT A
FUNERIAL PACE
TOWARDS THE FORUM
TO A SLOW DRUMBEAT.

M.I.
DUR:
00'23"

5. INT. HELEN A'S SUITE.

M.I.
CONTD.

157.

2-S HELEN/
FIFI, TV set R.

/ HELEN A. WATCHES
THE PROCESSION OF
DRONES ON HER TV
SET.

ON HER LAP IS A
HEAVILY BANDAGED
FIFI. HELEN A.
IS STROKING FIFI
THROUGHOUT THE
SCENE.

158.

CU TV and
DRONES.

HELEN A. Look at them, Fifi.
Dreary clothes, turgid music and
terrible deportment. / Ugh - they
really are so depressing.

159.

HELEN/FIFI
A/B. Tighten
to MS.

/ SHE SWITCHES OFF
THE TV WITH A
REMOTE CONTROL
AND SPEAKS INTO
THE MICROPHONE.

Happiness will prevail! Happiness
Patrol Section F, prepare to effect
a large-scale disappearance. A
drone demonstration is heading
towards Forum Square. Proceed
there directly. Take no prisoners!

5A. (Was 2) EXT. FORUM SQUARE. NIGHT.

279.

2-S DOCTOR/
ERNEST.

THE DOCTOR IS AT
THE STAGE DOOR
CUBBYHOLE WITH
ERNEST P., THE
STAGE DOORMAN.

ERNEST P., UNMOVED
BY THE PINKING OUT
OF DAPHNE S'S POSTER,
IS RIFLING THROUGH
THE PAPERS ON HIS
CLIPBOARD.

ERNEST P. Ace Sigma, wasn't it?

DOCTOR Yes.

ERNEST P. What does she do, then?

DOCTOR Do?

280.

MCU DOCTOR.

ERNEST P. Sing, dance, juggle,
magic, vent or impressions?/

281.

2-S.

DOCTOR She makes things disappear./

ERNEST P. Magic.

DOCTOR There's nothing magical
about the way she does it!

282.

MCU DOCTOR.

ERNEST P. No, I've nothing down
here under magic. But I can do you
an Ace Sigma on the Miracle Survival
Act./

Pull out to
include Ace's
poster.

DOCTOR What does that mean? No,
don't tell me. If they survive,
it's a miracle!

(No pages 9-10)

M.2.
DUR:
00'03"

8. INT. HELEN A'S SUITE.

M.2.
CONTD.

160. —————— / HELEN A. IS REMOVING
2-S HELEN/
FIFI. ROLLING THEM ROUND
HER HAND AS SHE
DOES SO.

HELEN A. There we are... And
the last one...

HELEN A. REMOVES
THE LAST BANDAGE,
REVEALING FIFI TO
BE FULLY RECOVERED
AND LOOKING AS
FRIGHTENING AND
FEROCIOUS AS
BEFORE./

161. ——————
2-S fav.
HELEN.

There we are, my darling, all mended.
We're a team, Fifi, you and I. We
look after each other. And we will
make this a happy planet, in spite
of the bunglers and killjoys that
surround us. If they're miserable,
then we'll put them out of their
misery. After all, it's for their
own good. But first of all, a little
harmless revenge. You take the
vermin in the pipes. I'll take the
vermin in the Forum.

M.3.
DUR:
00'20"

FIFI GROWLS
SOFTLY.

9. EXT. FORUM SQUARE. NIGHT.

M.3.
CONTD.

22.

LS Square.
Crane with
TREVOR to
2-S with
DOCTOR.

/ THE DOCTOR IS
SITTING ON THE
STEPS LISTENING
TO THE SPEAKER IN
THE SQUARE.

NEWSCASTER (vo) This is a public
happiness announcement. A
depression is moving towards Forum
Square. The proper authorities
will restore harmony and peace.

TREVOR SIGMA
WANDERS UP TO THE
DOCTOR, CARRYING A
THICK ROLL OF
PAPER.

23.

2-S fav.
DOCTOR.

TREVOR SIGMA Doctor./

23A.

MCU TREVOR.

DOCTOR Trevor Sigma. Come to see
the fun? Or is that classified
information?/

23B.

2-S fav.
DOCTOR.

TREVOR SIGMA No, I'm leaving this
planet. I've completed my census./

DOCTOR Oh, is that it? Where are
the Census Bureau going to send you
next?

TREVOR SIGMA Earth. Have you been
there?

DOCTOR Mmmm. Once or twice.

TREVOR SIGMA Miserable sort of
place.

DOCTOR You're making me feel nostalgic.

THE DOCTOR IS
READING TREVOR'S
LIST.

24. 2-S. Wait a minute! / You can't give them these names - I know them - Harold V., Silas P. They might have lived here once but...

25. 2-S fav.
DOCTOR. TREVOR SIGMA They've disappeared. I know. Strange, isn't it? Don't ask me why, but that is what they wanted. /

DOCTOR How long is it since you were last on this planet?

TREVOR SIGMA Six months ago.

DOCTOR So this represents six months' worth of Helen A's handiwork? A list of the disappeared.

TREVOR SIGMA That's right.

M.4.
DUR:
00:22"

26. LS - paper rolls down steps. THE DOCTOR LETS GO OF ONE END OF THE ROLL. / THE PAPER CASCADES DOWN THE STEPS AND ACROSS THE SQUARE.

(No pages 14-16)

12. EXT. STREETS. NIGHT.

M.4.
CONTD.

311.

LS car drives
up to 2-S
GILBERT/
PRISCILLA.

THE HAPPINESS
PATROL VEHICLE,
OVERFLOWING WITH
HAPPINESS PATROL
GUARDS SENT TO
DESTROY THE DRONES,
DRIVES ALONG THE
STREET.

PRISCILLA P. AND
GILBERT M. STAND
ON THE RUNNING
BOARDS.

PRISCILLA P. Over there!

GILBERT M. What?

PRISCILLA P. In the shadows. A
killjoy. Dark coat, drooping
shoulders, a tear glistening on the
cheekbone. Summary execution?

Car drives
off OOV.

GILBERT M. Not this time, Priscilla.
Save it for the drones. (TO DRIVER)
Drive on!

13. EXT. FORUM SQUARE. NIGHT.

283.

LS DOCTOR.
Tighten to
MLS.

/ THE DOCTOR IS
ALONE IN THE
QUIET SQUARE,
WALKING BACKWARDS
AND FORWARDS ALONG
THE TOP OF THE STEPS.
HE EYES THE MICRO-
PHONE. FINALLY, HE
CAN'T RESIST IT.

"AS TIME
GOES BY"
DOCTOR
00'10"

DOCTOR (SINGING INTO MIC) It's
still the same old story. A fight
for love or glory. A case of do
or die. (STOPS SINGING) Perhaps
not./

284.

MLS EARL.

THEN HE HEARS
EARL'S HARMONICA
COMPLETING THE
TUNE./

HARMONICA
00'08"

284A.

MLS DOCTOR.

284B.

MS EARL./

EARL EMERGES FROM
THE SHADOWS.

285.

MLS DOCTOR.

EARL SIGMA The drones are on their
way./

286.

MLS EARL.

DOCTOR Thank you, Earl. Every-
thing's beginning to fall into
place./ (SINGS) As time goes by.

287.

MLS DOCTOR.

(No page 19)

DOCTOR
00'04"

14. EXT. EXECUTION YARD. NIGHT.

M.6.
DUR:
00:26"

- 360A. 2-S HELEN/ JOSEPH C. AND
JOSEPH + FIFI. HELEN A. ARE
STANDING BY A
MANHOLE. HELEN A.
HOLDS FIFI IN HER
ARMS.
361. MS FIFI into
manhole. JOSEPH C. LIFTS
ASIDE THE MANHOLE
COVER AND HELEN A.
UNLEASHES FIFI
INTO THE MANHOLE.
362. 2-S HELEN/ JOSEPH. JOSEPH C. REPLACES
THE MANHOLE COVER.

15. INT. PIPES.

M.6.
CONTD.

414.

PIPE PEOPLE
run to cam.
and OOV L.

THE PIPE PEOPLE
ARE RUNNING ALONG
THE PIPES. THEY
LOOK DESPERATE.

WE HEAR FIFI
HOWL SOMEWHERE
BEHIND THEM.



16. EXT. FORUM SQUARE. NIGHT.

M.6.
CONTD.

289.

HAPPINESS
PATROL/ACE/
SUSAN to cam.

THE DOCTOR IS AT
THE MICROPHONE.
HE IS LOOKING AT
HIS WATCH.

DAISY K. AND THE
HAPPINESS PATROL
MARCH INTO THE
SQUARE WITH ACE
AND SUSAN Q.

THE DOCTOR SPEAKS
THROUGH THE MIC.

DOCTOR You're late!

290.

MLS DOCTOR.

ACE Doctor! /

291.

DAISY's GROUP.

DOCTOR You don't know how happy I
am to see you, Ace./

DAISY K. I'm glad you're happy,
Doctor. But now it's Funtime!

292.

MS DAISY in
GROUP.

THE HAPPINESS
PATROL RAISE THEIR
GUNS AND AIM AT
THE DOCTOR./

Have a nice death!

293.

MLS DOCTOR.

ACE Doctor! /

DOCTOR It's all right, Ace. They
can't shoot me because they see
before them a happy man. And their
logic tells them, twisted though
it may be, that as such they have no
power over me./

294.

DAISY's GROUP.

THE HAPPINESS
PATROL, WHO HAVE
NOT THOUGHT OF
THIS BEFORE, LOOK
CONFUSED AND LOWER
THEIR FUN GUNS./

295.

MLS DOCTOR.

DOCTOR CONTD. Oh, it's true, some-
times I'm a little grouchy perhaps,
a little bad-tempered.../

296.

DAISY's GROUP.

THE HAPPINESS
PATROL RAISE
THEIR GUNS AGAIN.

... but not today, no.../

THE HAPPINESS
PATROL LOWER
THEIR GUNS.

297.

Because today the Doctor and the
drones are having a ball!/_

LS DOCTOR.
DRONES enter
from f/g and
go up steps.

BANG ON CUE EARL
MARCHES INTO THE
SQUARE WITH THE
DRONES, PLAYING A
LIVELY TUNE ON
HIS HARMONICA.
THE DRONES DISCARD
THEIR BLACK HATS
AND COATS AND
SWARM UP THE STEPS
CLAPPING HAPPILY
TO THE MUSIC./

M.7.
DUR:
01'02"

297A.

DAISY's GROUP.

WHEN DAISY K. AND
HER HAPPINESS
PATROL GUARDS SEE
THE HAPPY DRONES,
THEIR FACES FALL.
THEY ARE CLEARLY
THOROUGHLY DEPRESSED
BY THIS TURN OF
EVENTS./

297B.

Car enters.

M.7.
CONTD.

AT THAT INSTANT,
THE HAPPINESS
PATROL VEHICLE
DRIVES INTO THE
SQUARE. PRISCILLA
P'S SQUAD LEAP OUT,
FUN GUNS AT THE
READY.

298A.

VLS Square.

DOCTOR CONTD. You can't do it,
Happiness Patrol F. You
can't go down in the history of
the galaxy as a bunch/of party-
poopers. The only killjoys in
this square are over there!

299.

DAISY's GROUP.
PRISCILLA into
f/g.

PRISCILLA'S SQUAD
TURN TO SEE DAISY
K'S PATROL LOOKING
MISERABLE.

300.

LS GROUP fav.

Look at them - wretched, snivelling
creatures,/wallowing in their own...

301.

DOCTOR.

303.

MCU GILBERT.

GILBERT M. Weltschmerz! /

LS GROUP fav.
DOCTOR.

304.

DAISY's GROUP.
ACE and SUSAN
exit.

DOCTOR All except Susan Q. and
Ace, who are happy to see me.

ACE AND SUSAN Q.

LEAVE DAISY K'S
GROUP, UNOPPOSED./

305.

VLS - they
make for car.

AND MAKE FOR THE
UNATTENDED HAPPINESS
PATROL VEHICLE./

304.

DAISY's GROUP.
PRISCILLA f/g.

PRISCILLA P'S SQUAD
ARE OCCUPIED MOVING
IN TO ARREST DAISY
K'S PATROL.

THE TWO SQUAD
LEADERS CONFRONT
ONE ANOTHER.

DAISY K. Priscilla P, stop it!

M.7.
CONTD.

306.

4-S ACE/DOCTOR/
EARL/SUSAN at
car and OOV R.

THE DOCTOR, EARL,
ACE AND SUSAN Q.
JUMP IN TO THE
HAPPINESS PATROL
VEHICLE, THE DOCTOR
AT THE WHEEL.

ACE Come on, Professor, get this
heap of junk moving!

AND THEY DRIVE
OFF.

SEGUE

17. EXT. EXECUTION YARD. NIGHT.

363.

Low shot
JOSEPH/HELEN
walk to cam.
and track
with 2-S.

JOSEPH C. AND
HELEN A. ARE NOW
STROLLING ROUND
THE EXECUTION
YARD LIKE A COUPLE
TAKING A WALK IN
THE PARK. HELEN A.
CARRIES FIFI'S
LEAD. THERE IS
SOFT MUZAK PLAYING.

MUZAK 2
DUR:
00'15"

HELEN A. Lovely evening.

JOSEPH C. Yes, dear.

HELEN A. The sort of evening that
makes you feel happy to be alive.

THERE IS NO REPLY.

(FIRMLY) I said: it's the sort of
evening that makes you feel happy
to be alive!

JOSEPH C. (WITHOUT ENTHUSIASM)
Oh, yes, dear. I'm glad you're
happy.

HELEN A. And I'm happy you're glad.

THE MUZAK IS
INTERRUPTED BY
CRACKLY INTERFERENCE
AND A NEWSCASTER
READS OUT A NEWS
FLASH.

364.

LS. Track
in to M2-S
HELEN/JOSEPH.

NEWSCASTER (VO) Happiness will prevail! Chaos in Forum Square. Fighting has broken out in the ranks of the Happiness Patrol itself. Happiness will prevail!

THE END OF THE
ANNOUNCEMENT -
HELEN A. IS
FURIOUS.

364A.

MCU HELEN.

HELEN A. Now matter how hard I try... No matter how much work I put in... something always happens. Even moments like this aren't sacred. But one day we will be happy. One day I will be appreciated.

365.

MCU JOSEPH.

366.

2-S.

JOSEPH C. Yes, dear./

HELEN A. HANDS
HIM FIFI'S LEAD.

367.

MCU JOSEPH.

HELEN A. Here. You wait for Fifi. I suppose I'd better deal with this myself.

368.

MCU HELEN.

JOSEPH C. Yes, dear./

HELEN A. SMILES
AND EXITS.

IN THE DISTANCE,
IN THE PIPES, WE
HEAR FIFI HOWLING.

STING
DUR:
00'01"

18. INT. PIPES.

415.

PIPE PEOPLE
run away
from cam.

THE PIPE PEOPLE
ARE SCURRYING
ALONG THE PIPES.
THEY ARE SCARED
AND PANICKING.
WE CAN HEAR FIFI
HOWLING FURTHER
ALONG THE PIPES.
SHE SOUNDS CLOSER
THAN BEFORE.

19. EXT. STREET. NIGHT.

312.

Car enters
and stops.
Hold DOCTOR/
ACE/EARL/
SUSAN fwd to
manhole.

ALL IS QUIET
APART FROM SOFT
MUZAK PLAYING
FROM THE SPEAKERS
ON THE WALLS.

THE HAPPICAR
COMES ROUND THE
CORNER AND STOPS.
THE DOCTOR, ACE,
EARL AND SUSAN Q.
ALL GET OUT.

M.8.
DUR:
00'13"

THEY FOLLOW THE
DOCTOR OVER TO A
MANHOLE IN THE
STREET. HE OPENS
IT.

312A.

MS DOCTOR
into manhole.

ACE Where to now, Professor?/

DOCTOR To the top.

HE DIVES DOWN
THE MANHOLE.

(No pages 30-32)

20. EXT. WAITING ZONE 2. NIGHT.

MUZAK 2
DUR:
00'22"

247. ML2-S DAISY/ / DAISY K. IS PLAYING THE SLOT MACHINE, GUARDED BY PRISCILLA P. WITH HER GUN. DAISY K. TRIES TO STOP PLAYING FOR A MOMENT.

248. MCU DAISY. PRISCILLA P. Keep playing! Enjoy yourself! /

DAISY K. TURNS BACK TO THE GAME.

251. MCU PRISCILLA. DAISY K. Strickly speaking, P., this game is for killjoys. And I am not a killjoy./

252. 2-S with machine. PRISCILLA P. You pick up a lot in five years on the streets. You can see it in their eyes. You can feel their fear. They know you're watching them./

THE SCREEN ON THE SLOT MACHINE SUDDENLY LIGHTS UP. DAISY K. GIVES A SQUEAK OF SURPRISE AS AN IMAGE OF HELEN A. APPEARS.

253. DAISY K. Helen A! /
MCU PRISCILLA.
254. PRISCILLA P. Ignore it. It's just
a recording./
255. HELEN A. (ON SCREEN) It's
not a recording. I am
broadcasting live. Put down your
gun and release Daisy K./
256. PRISCILLA P. But she's a killjoy.
I arrested her myself./
257. MCU HELEN on
screen.
HELEN A. (ON SCREEN) I'm losing
patience./ Put down your gun.
- 2-S with
machine.
DAISY exits. DAISY K. GRINS
AND LEAVES.
- PRISCILLA P. What shall I do,
ma'am?
- HELEN A. (ON SCREEN) You're in
the waiting zone. Wait.
- THE SCREEN RETURNS
TO NORMAL.
- (No page 35)

M.9.
DUR:
00'59"

21. INT. PIPES.

M.9.
CONTD.

416.

PIPE PEOPLE
along pipe
to GROUP
shot with
DOCTOR and
his PARTY.

/ THE PIPE PEOPLE
ARE SCURRYING
DOWN THE PIPE.

THERE IS A MOVEMENT
IN THE SHADOWS, BUT
IT'S THE DOCTOR,
ACE, EARL AND SUSAN
Q.

ACE Here - we've got company,
Professor.

WULFRIC Doctor!

DOCTOR Wulfric, Wences.

FIFI HOWLS IN
THE PIPES. SHE
SOUNDS VERY CLOSE.

That sounds like a stigorax. I
haven't met one of them since I
visited Birmingham in the twenty-
fifth century. Ruthless, intelligent
predators.

WENCES Danger!

WULFRIC Fifi!

THE PIPE PEOPLE
HURRY ON.

Hold ACE
and DOCTOR.

DOCTOR Fifi! That wouldn't be
Fifi as in Fifi the annoyed rat
who you claim to have blown to
smithereens!

M.9.
CONTD.

ACE Nobody's perfect, Professor.

DOCTOR Including Fifi.

Track down
pipe with
them.

HE RUNS AFTER THE
PIPE PEOPLE. ACE
FOLLOWS.

THEY ARRIVE AT A
JUNCTION. THE
DOCTOR DIVES OFF
TO THE RIGHT.

This way, I think.

WENCES That way?

WULFRIC Danger!

DOCTOR (COMING BACK) Precisely.

HE RUNS DOWN THE
RIGHT HAND PIPE
AGAIN.

THIS TIME THE
PIPE PEOPLE
FOLLOW HIM.

21A. (Was 28) INT. HELEN A'S SUITE.

166. _____ / HELEN A. AND
MS HELEN. DAISY K.

167. _____ HELEN A. So, what are we left
MS DAISY. with after this little local
difficulty in Forum Square? Remind
me./

168. _____ DAISY K. A posse heading out to
2-S. the sugar factories and the Doctor
and his gang roaming the city./

169. _____ HELEN A. Nothing insoluble there.
MS DAISY. All the factories are heavily
protected and we'll soon track down
the Doctor./

170. _____ DAISY K. He may have gone down
MS HELEN. into the pipes./

HELEN A. Excellent. We'll leave
Fifi to deal with him.

(No page 38)

23/24/25/26/27/29. INT. CRYSTALLISED PIPES.

M.10.
DUR:
01'19"

325.

PIPE PEOPLE
thru frame.
Hold on 4-S
ACE/EARL/
DOCTOR/SUSAN.

THE DOCTOR AND
HIS PARTY TROUPE
ALONG THE PIPE.
AS THE DOCTOR
STRIDES ALONG HIS
UNBRELLA ACCIDENT-
ALLY HITS PART OF
THE CRYSTALLINE
MASS HANGING DOWN,
GIVING OFF A CLEAR,
MUSICAL NOTE.

ACE What was that?

EARL Sounded like an A-flat to me.

DOCTOR (WHISPERS) Whisper!

ACE Whisper!

SUSAN Q. Why are we whispering?

EARL Crystallised syrup. As it ages it becomes unstable.

ACE So any noise could set off an avalanche.

326.

FIFI approaches
to CU and OOV
f/g R.

DOCTOR Not any loud noise - just certain loud noises./

325.

4-S A/B.

FURTHER ALONG THE PIPES, FIFI APPROACHES, HER EYES GLOWING IN THE DARK TUNNEL./

THE DOCTOR AND HIS PARTY WAIT IN TENSE SILENCE.

M.10.
CONTD.

THE DOCTOR TAPS
THE CANDY CRYSTAL
MASS WITH HIS
UMBRELLA. THE
PIPE IS FILLED
WITH THE EERIE
NOTE.

ACE Crucial.

DOCTOR (TO ACE) I want you to go
down the other end with the Pipe
People.

ACE Oh, come on, Doctor!

DOCTOR Take Susie Q. with you.
Come on - run!

Let ACE/
SUSAN OOV.
Hold DOCTOR/
EARL.

ACE AND SUSAN Q.
MOVE OFF.

Earl, give me an A-flat.

EARL Eh?

DOCTOR No. A-flat.

EARL Why?

DOCTOR Resonance. Sympathetic
vibrations. Haven't you read the
paper of Dr. John Wallace to the
Royal Society in 1677? Play!

M.11.
DUR:
00'15"

425.

BCU FIFI
howls.

EARL PLAYS A NOTE
ON HIS HARMONICA./

325.

2-S A/B.

FIFI HOWLS IN
SYMPATHY./

Wrong note. Give me a 'C'.
|
|
|
V

M.11.	M.10.
CONTD.	CONTD.

425.

BCU FIFI
howls.

EARL SLIDES UP
TO A C./

325.

2-S A/B.

FIFI'S HOWLS
CHANGE KEY,
FOLLOWING EARL'S
HARMONICA./

EARL STOPS FOR
BREATH.

EARL Isn't this dangerous?

DOCTOR Yes. Keep playing.

425.

BCU FIFI
snarls.

EARL RESUMES
PLAYING THE NOTE./

325.

2-S. DOCTOR/
EARL run OOV.

FIFI SNARLS AS AN
OMINOUS RUMBLING
NOISE BEGINS./

328.

MLS FIFI
moves along
pipe.

THEIR TASK
ACCOMPLISHED, EARL
AND THE DOCTOR
WITHDRAW PRONTO./

329.

DOCTOR and
EARL join
OTHERS - all
shelter.

FIFI ADVANCES
ALONG THE PIPE,
SENSING HER PREY
IS CLOSE./

425.

MS FIFI.

THE DOCTOR AND
EARL JOIN ACE,
SUSAN Q. AND THE
PIPE PEOPLE WHO
ARE SHELTERING
FURTHER DOWN THE
PIPE./

FIFI REACHES THE
DANGER ZONE WHERE
THE DOCTOR AND
EARL STOOD MOMENTS
EARLIER.

SHE STOPS AND
HOWLS TRIUMPHANTLY.

THERE IS A CRUMBLING
NOISE ABOVE HER.

M.10.
CONTD.

329.

Rubble falls
onto FIFI.

FIFI LOOKS UP.
A MASSIVE FALL
OF SUGAR ROCK
CRASHES DOWN ON
HER./

DOCTOR and
PARTY - dust
clears.

THE DOCTOR AND
HIS PARTY HUDDLE
TOGETHER IN THE
PIPE AS THE LAST
OF THE DUST
SETTLES.

(No pages 43-45)

30. EXT. EXECUTION YARD. NIGHT.

369.

MLS JOSEPH.

/ JOSEPH C., STILL
CARRYING FIFI'S
LEAD, IS STROLLING
ROUND THE YARD,
HUMMING SOFTLY TO
HIMSELF.

THERE IS THE
THUNDERING SOUND
OF THE PIPE
COLLAPSING DEEP
IN THE DISTANCE.

370.

MCU JOSEPH.

/ HE STOPS FOR A
MOMENT, RAISES
HIS EYEBROWS, THEN
CARRIES ON WALKING
AND HUMMING.

(No pages 47-49)

33. INT. HAPPINESS PATROL HQ.

171.

MS HELEN. / HELEN A. IS
Pull out to SITTING CALMLY.
2-S HELEN/
DAISY. Let DAISY K. SEEKS
DAISY OOV. CONSIDERABLY
MORE AGITATED.

172.

MS DAISY. /

DAISY K. LISTENS
STOICALLY TO THE
BROADCAST./

173.

MCU HELEN.

HELEN A. It's only one factory,
Daisy K. I've built over a
thousand./

174.

MCU DAISY.

DAISY K. What about the reports
of riots, mmmm, and public
unhappiness?/

175.

MCU HELEN.

HELEN A. Simple. We need someone
who knows the streets like the back
of her hand. Someone who is a good
fighter and someone, above all, who
is fiercely loyal. Who would you
suggest? Priscilla P. perhaps?/

176.

MCU DAISY.

DAISY K. She's a fanatic./

177.

2-S.

HELEN A. That's how I like them.
Get me the waiting zone.

(No page 51)

34. EXT. WAITING ZONE 2. NIGHT.

M.12.
DUR:
00'39"

261. LS PRISCILLA/
SUSAN. / PRISCILLA P. LIES
ON THE GROUND,
BOUND AND GAGGED.

SUSAN Q. STANDS
GUARD OVER HER,
HOLDING PRISCILLA'S
GUN.
262. Pan up from
MS PRISCILLA
to 2-S EARL/
SUSAN. / EARL CROSSES TO
SUSAN Q. THEY
EXCHANGE A SMILE
AS THEY LOOK DOWN
AT PRISCILLA P.

EARL PLAYS THE
BLUES ON HIS
HARMONICA.

35. INT. HAPPINESS PATROL HQ.

M.12.
CONTD.

180.

DAISY and
screen:
(M2-S EARL/
SUSAN).

DAISY K. PUSHES
A BUTTON ON THE
CONSOLE AND A
PICTURE OF THE
WAITING ZONE
COMES UP. IT
SHOWS SUSAN Q.
AND EARL STANDING
OVER PRISCILLA P.

M.12A.
DUR:
00'08"

181.

MS HELEN.
Hold her R
to 2-S HELEN/
DAISY.

HELEN A. AND
DAISY K. STARE
AT THE SCREEN IN
DISBELIEF.

HELEN A. Get me the Kandy Man!

DAISY K. You're not unhappy about
something?

HELEN A. I said get me the Kandy
Man!

36. INT. KANDY KITCHEN.

M.12.
CONTD.

376.

KANDYMAN in
to MLS.

THE TELEPHONE
IS RINGING.

THE KANDY MAN
PICKS IT UP.

KANDY MAN Kandy Man.

37. INT. HAPPINESS PATROL HQ.

M.12.
CONTD.

182.

2-S HELEN/
DAISY.

/ HELEN A. IS
TALKING TO THE
KANDY MAN.

HELEN A. I want the Doctor and I
want him now. I don't care what
you do. I don't care how far you
have to go...

37A. INT. KANDY KITCHEN.

M.12.
CONTD.

377. _____ / THE KANDY MAN ON
MS KANDYMAN. THE TELEPHONE.

KANDY MAN That won't be necessary.

37B. INT. HAPPINESS PATROL HQ.

M.12.
CONTD.

182.

2-S HELEN/
DAISY.

HELEN A. TALKING
TO THE KANDY MAN.

HELEN A. Why not?

KANDY MAN (OOV) He's just
popped in.

38. INT. KANDY KITCHEN.

M.12.
CONTD.

378.

ML2-S DOCTOR
and ACE out
of manhole.

THE DOCTOR IS
HAULING HIMSELF
UP THROUGH THE
MANHOLE. HE
HELPS ACE UP
AFTER HIM.

379.

3-S.

DOCTOR Kandy Man, I don't believe
you've met my young friend, Ace, an
expert in calorification, inciner-
ation, carbonisation and inflammation.

KANDY MAN I beg your pardon.

380.

Pan with ACE.
KANDYMAN in
to 2-S.

DOCTOR She's come to look at your
oven./

ACE MAKES FOR
THE BANK OF OVENS.

THE KANDY MAN IS
NOW BETWEEN HER
AND THE DOCTOR.

KANDY MAN Has she indeed. Then
she should wait to be asked. Impolite
guests get to feel the back of my
kandy hand.

381.

MS DOCTOR.

THE KANDY MAN
ADVANCES ON ACE./

382.

2-S KANDYMAN/
ACE.

DOCTOR That may be, Kandy Man. But
the last time we met, you said you
were going to kill me./

KANDY MAN Really, Doctor? Thank
you for reminding me.

Let KANDYMAN
OOV.

THE KANDY MAN
TURNS AND ADVANCES
ON THE DOCTOR.

Pan with ACE
and tighten
on poker.

ACE SPOTS A POKER
ON TOP OF THE
OVENS. SHE GRABS
IT AND MOVES
FORWARD BEHIND THE
KANDY MAN'S BACK
TO PUT IT ON ONE
OF THE GAS RINGS
TO HEAT.

SHE SIGNALS TO
THE DOCTOR.

ACE I wouldn't give that pimple-
head a hundred to one against you,
Professor.

M.13.
DUR:
00'53"

THE KANDY MAN STOPS
AND SPEAKS PLEASANTLY
TO THE DOCTOR.

383. 2-S DOCTOR/ KANDYMAN. Pimplehead indeed./ I'm
disappointed in you, Doctor. I
would have expected you to choose
your friends more carefully. Still,
384. Deep 3-S
DOCTOR/
KANDYMAN/
ACE b/g.
Pan with
KANDYMAN. HE TURNS AND
ADVANCES ON ACE
AGAIN./
385. MS DOCTOR.
386. 2-S KANDYMAN/
ACE. DOCTOR I agree - you are a pimple-
head./ THE KANDY MAN
STOPS BETWEEN
THEM AND TAKES
OUT A COIN.
387. MS DOCTOR. KANDY MAN I'm finding this rather
tiresome. Heads or tails, Doctor?/
388. ML2-S KANDYMAN/
ACE. DOCTOR Tails./

M.13.
CONTD.

THE KANDY MAN
TOSSES THE COIN.

DOCTOR CONTD. Well?

389.

KANDY MAN That would be telling./

2-S KANDYMAN/
ACE.

THE KANDY MAN
SUDDENLY LUNGES
TOWARDS ACE, BUT
SHE DARTS FORWARD
AND GRABS THE NOW
GLOWING POKER OFF
THE GAS RING.
SHE BRANDISHES
THE RED-HOT END
AT THE KANDY MAN.

389A.

DOCTOR You're playing a dangerous
game, Kandy Man./ That red hot poker
would slice through you like a knife
through butterscotch./

389B.

2-S KANDYMAN/
ACE.

KANDY MAN I have to bow, however
reluctantly, to your logic, Doctor.
Which leaves me only one alternative./

390.

MS DOCTOR.

THE KANDY MAN
TURNS AND LUNGES
TOWARDS THE DOCTOR.

391.

3-S. ACE
throws poker.
Pan with it
to DOCTOR/
KANDYMAN.

ACE THROWS THE
POKER ACROSS THE
KITCHEN TO THE
DOCTOR. IT SPINS
THROUGH THE AIR
BUT HE CATCHES
THE COLD END.

THE DOCTOR HOLDS
THE KANDY MAN AT
BAY.

Pan with
DOCTOR to
2-S with ACE.

DOCTOR Quick, Ace! Open the oven
door!

ACE STRUGGLES TO
GET THE DOOR OPEN.

M.13.
CONTD.

395.

MLS KANDYMAN
recoils from
flame.

THE DOCTOR PLUNGES
THE POKER INTO THE
OVEN AND A COLUMN
OF FLAME SHOOTS
OUT INTO THE
KITCHEN./

391.

2-S DOCTOR/
ACE.

KANDY MAN Aargh! /

394.

MS KANDYMAN
disappears
down manhole.

AS ACE AND THE
DOCTOR WATCH, THE
KANDY MAN LOWERS
HIMSELF DOWN THE
MANHOLE INTO THE
PIPES./

391.

2-S DOCTOR/
ACE.

THE DOCTOR CLOSES
THE OVEN DOOR AND
PUTS DOWN THE POKER.

DOCTOR Come on!

Pan with them
and let them
OOV.

HE HEADS FOR THE
DOOR. ACE FOLLOWS.

ACE What about the Kandy Man?

DOCTOR Oh - he'll keep. He's full
of colouring, flavouring and preserv-
atives.

THEY EXIT.

(No pages 60-61)

39. EXT. STREET. NIGHT.

MUZAK I
DUR:
00'02"

314. CS speaker explodes. / OUTSIDE SUSAN Q., ACCCOMPANIED BY EARL, IS BUSY SHOOTING THE MUZAK LOUDSPEAKERS OFF THE WALLS.
- 313A. DOCTOR/ACE enter. / THE DOCTOR AND ACE ENTER./
- 313B. 2-S EARL/ SUSAN. EARL Blissful, isn't it, Doctor? Silence./
315. 2-S DOCTOR/ ACE. DOCTOR Ah ha. Not quite, I can hear the sound of empires toppling./
316. 2-S EARL/ SUSAN - she shoots again. EARL PUTS HIS ARM ROUND SUSAN Q.
- EARL And thanks to this lady and her fun gun. She can take out a loudspeaker playing muzak at a hundred paces.
317. SUSAN Q. BLASTS OFF THE FUN GUN./ L2-S DOCTOR/ ACE. Speaker explodes. ACE AND THE DOCTOR JUMP AS THE SPEAKER NEXT TO THEM IS SHATTERED.
- ACE Can I have a go, Professor?
- 317X. M2-S DOCTOR/ ACE. DOCTOR Wanton/destruction of public property? Certainly not.

(No page 63)

40. INT. KANDY KITCHEN.

M.14.
DUR:
01'16"

33.

Pan with
WULFRIC/
WENCES to
levers.

THE PIPE PEOPLE
ARE NOW IN THE
KITCHEN.

WULFRIC AND WENCES
CONSULT THE CHART
ON THE WALL, THEN
THEY HEAVE ON THE
LEVERS./

34.

LS Kitchen.

THE MACHINERY OF
THE FONDANT SURPRISE
CLANKS INTO ACTION./

34C.

o/s WULFRIC/
WENCES
watching.

WULFRIC AND WENCES
WATCH GLEEFULLY AS
THE RED GUNGE
STARTS TO SURGE
THROUGH THE PIPES.

246A.

CS gunge in
pipe.

41. INT. PIPES.

M.14.
CONTD.

418.

MLS KANDYMAN
recedes along
pipe.

THE KANDY MAN IS
MAKING HIS WAY
ALONG THE PIPE
- WITH DIFFICULTY
SINCE HE IS SO
TALL.

GRADUALLY WE HEAR
THE FAINT RUMBLING
OF THE FONDANT
SURPRISE STARTING
ITS JOURNEY ALONG
THE PIPES.

THE KANDY MAN
PLODS ON.

42. INT. KANDY KITCHEN.

M.14.
CONTD.

35. LS Kitchen. / IN THE KITCHEN,
THE MECHANISM IS
IN FULL SWING.
THE NOISE IS MUCH
LOUDER NOW.
36. M2-S WENCES/
WULFRIC. / WENCES AND WULFRIC
ARE DELIGHTED.

WENCES Wicked!

43. INT. PIPES.

M.14.
CONTD.

418.

LS KANDYMAN
to cam.

THE KANDY MAN IS
HURRYING ALONG
THE PIPES.

THE RUSHING NOISE
OF THE FONDANT
SURPRISE BEHIND
HIM IS GETTING
LOUDER ALL THE
TIME.

HE HURRIES ON.

(No page 68)

45. INT. HAPPINESS PATROL HQ.

M.14.
CONTD.

183. MS DAISY. / DAISY K. IS SITTING AT THE CONSOLE.
184. 2-S HELEN/ DAISY + screen. DAISY K. No reply./ HELEN A. He must still be in the Kandy Kitchen./
185. MS DAISY. DAISY K. I've already tried there./
186. 2-S + screen. HELEN A. Try it again.
- DAISY K. PUNCHES A BUTTON ON THE CONSOLE.
- Empty Kandy Kitchen appears on screen. THE KANDY KITCHEN APPEARS ON THE SCREEN.
188. DAISY and screen. Pan R to MCU HELEN. IT IS DESERTED./ I wonder where he can be.

45A. INT. PIPES.

M.14.
CONTD.

418.

MS KANDYMAN
to cam.

THE SOUND OF THE
FONDANT SURPRISE
IS NOW ALMOST
DEAFENING AS THE
KANDY MAN HURRIES
ALONG AS FAST AS
HE CAN.

THE RUSHING NOISE
CRESCENDOS INTO A
ROAR.

45B. INT. KANDY KITCHEN.

M.14.
CONTD.

- 246B. _____ / MLS Kitchen,
canopy L of
frame.
- 246F. _____ / Tighter angled
shot, entrance
b/g.
- 246C. _____ / MLS Kitchen
with saucepans.
- 246G. _____ / LS Kitchen -
bucket comes
down.
- 246D. _____ / LS Kitchen
with sacks.

46. EXT. EXECUTION YARD. NIGHT.

M.14.
CONTD.

418.

MLS skeleton
down chute.

THE KANDY MAN'S
METAL ROBOTIC
SKELETON COMES
SLIDING DOWN THE
CHUTE, THE SUGARY
SUBSTANCES OF HIS
BODY MINGLING WITH
THE RED GUNGE OF
THE FONDANT SURPRISE
AND DRIPPING FROM
HIS BONES./

419.

3-S JOSEPH/
GILBERT/
skeleton.

JOSEPH C. AND
GILBERT M. REGARD
THE KANDY MAN'S
REMAINS.

JOSEPH C. Close to the Kandy Man,
were you?

GILBERT M. I made him.

JOSEPH C. Really? How very
interesting.

420.

M2-S JOSEPH/
GILBERT.

GILBERT M. Only his/body. His
mind was very much his own.

JOSEPH C. I certainly don't recall
the chap ever arriving.

GILBERT M. He was born in the
Kandy Kitchen.

JOSEPH C. Whereas you came from...
Vasiliip, if memory serves.

GILBERT M. I was exiled from
Vasiliip. I brought his bones here
in a suitcase.

JOSEPH C. Exiled, you say?

421. GILBERT M. I made a mistake. I was working in the state laboratories. Without realising it, I invented a deadly new germ. The disease wiped out nearly half the population./

M2-S JOSEPH/
GILBERT.

422. JOSEPH C. Still, hardly your fault./
MS skeleton.

JOSEPH C. CONSIDERS
THE KANDY MAN.

423. Can't you just/pack him up and start again?
3-S JOSEPH/
GILBERT and
skeleton.

424. GILBERT M. Not this time. He's better off this way./
M2-S JOSEPH/
GILBERT.

HE LOOKS UP AT
JOSEPH C.

The Kandy Man's gone.

(No pages 72-73)

48. INT. HELEN A'S SUITE.

190. MLS DAISY enters. DAISY K. ENTERS TO FIND HELEN A. HASTILY PACKING A SUITCASE.
191. MCU HELEN. DAISY K. Will you be away long?/
- 191A. MS DAISY. HELEN A. Away?/
DAISY K. You're packing a case. I assumed...
192. W2-S. HELEN A. Why should I be going away?/
193. MS HELEN. DAISY K. I just thought... the situation here.../
194. MCU DAISY. HELEN A. (BRIGHTLY) There's nothing wrong, is there, Daisy K?/
195. W2-S. DAISY K. No, of course not. Everything's fine./
- ANOTHER NEWSFLASH COMES OVER THE AIR.
196. MS HELEN. NEWSCASTER (VO) Happiness will prevail! One hundred and twelve factories have/now fallen to the rebels as they continue their drive westwards.
HELEN A. As you said, Daisy K., everything's fine. I'm happy.
- M.15.
DUR:
00'17"

M.15.
CONTD.

- Let her OOV. HELEN A. PICKS
UP HER CASE AND
MOVES TOWARDS
THE DOOR./
- 196A. MCU DAISY.
197. DAISY K. I'm glad you're happy./
W2-S. Pan
with HELEN.
- HELEN A. EXITS
INTO THE HAPPINESS
PATROL HQ.



49. INT. HAPPINESS PATROL HQ.

M.15.
CONTD.

199. MS HELEN. / HELEN A. CROSSES
TO THE CONSOLE AND
PRESSES A BUTTON.
200. MLS HELEN
and screen. / THE MESSAGE "ESCAPE
SHUTTLE READY FOR
TAKE-OFF" COMES UP
ON THE SCREEN.

HELEN A. SMILES.

50. INT. PIPES.

419.

GROUP shot.

THE DOCTOR AT
THE TOP OF THE
LADDER UNDER A
MANHOLE COVER.

ACE AND THE PIPE
PEOPLE WAIT DOWN
BELOW.

ACE Are we under the Palace now?

DOCTOR Yes. This is where we get in.

HE CLAMBERS DOWN
TO SAY GOODBYE.

Wulfric, Wences, this is the point where we must say goodbye.

WENCES Doctor!

DOCTOR No protests. Soon you'll be back in the sugar fields.

THERE IS A DISTANT RUMBLING SOUND.

ACE Something's taking off.

DOCTOR Yes. Sounds like a shuttle.

(No page 78)

M.16.
DUR:
00'18"

MODEL SHOT 1. SPACE.

M.16.
CONTD.

LS planet.
Shuttle takes
off and rises
towards cam.

THE PLANET OF
TERRA ALPHA HANGS
IN SPACE.

A TINY CRAFT
RISES UP FROM
THE PLANET AND
HURLETS TOWARDS
CAMERA.



51. INT. HAPPINESS PATROL HQ.

M.16.
CONTD.

201. MLS HELEN + screen. HELEN A. IS NOW SITTING AT THE CONSOLE, STARING AT THE SCREEN.
- 201A. MS HELEN. THE MESSAGE "SHUTTLE IN ORBIT" CHANGES, AFTER SOME INTERFERENCE, TO "RECEIVING INCOMING COMMUNICATION".
202. MLS HELEN + screen - GILBERT appears. GILBERT M., DRESSED IN A SPACE SUIT, APPEARS ON THE SCREEN./
203. MS HELEN.
204. HELEN A. Gilbert M!/
GILBERT on screen. GILBERT M. It's all working quite beautifully, Helen A, as you can see. A masterful piece of engineering, even though I say so myself./
205. MS HELEN.
206. HELEN A. You betrayed me!/
MLS HELEN + GILBERT on screen. GILBERT M. My only complaint is the company. I don't know how you put up with it!
- HELEN A. How did you get into my escape shuttle?
207. MS HELEN. GILBERT M. That's what I was saying. The Captain let me in./
208. GILBERT on screen. HELEN A. Who is this Captain? Let me see him./

M.17.
DUR:
00'22"

Picture on
screen pans
to JOSEPH.

GILBERT M'S FACE
IS REPLACED BY
THAT OF JOSEPH C.

209.

MS HELEN.

JOSEPH C. Goodbye, dear./

210.

HELEN +
JOSEPH on
screen.

HELEN A. (DUMFOUNDED) What are
you doing there? You're supposed

to be waiting for Fifi!/

JOSEPH C. Really, dear? It must
have slipped my mind.

THE SCREEN GOES
BLANK.



MODEL SHOT 2. SPACE.

M.17.
CONTD.

Shuttle
changes
direction
and zooms
away.

/ THE SHUTTLE ADJUSTS
ITS COURSE AND
ZOOMS OFF INTO
SPACE.

(No pages 82-83)



53. INT. HAPPINESS PATROL HQ.

M.17.
CONTD.

220. MS DOCTOR enters. / THE DOCTOR COMES INTO THE ROOM.

221. MS DAISY. DOCTOR I was really looking for Helen A. Perhaps you could...

DAISY K. SPINS ROUND, AIMING A LETHAL-LOOKING PISTOL AT THE DOCTOR.

DAISY K. You're too late, Doctor. She's gone. But I'm delighted to see you!

222. SUSAN/EARL enter to 4-S with DOCTOR/ DAISY. / BEFORE SHE CAN FIRE THE PISTOL IT IS SHOT OUT OF HER HAND./

SHE TURNS TO SEE SUSAN Q. AND EARL IN THE DOORWAY. SUSAN Q. COVERS HER WITH A FUN GUN.

223. DOCTOR Susan Q! Who taught you
224. MS DOCTOR. to shoot like that?/
4-S.

225. SUSAN Q. She did./
MS DOCTOR. ACE joins to 2-S. DOCTOR Ah, thank you... Daisy K.

ACE ENTERS AND TAKES IN THE SITUATION.

- 3/85 -

ACE Are you all right, Professor?

DOCTOR Splendid.

226.

ACE (TO DAISY K) Hello, face-ache./

CU DAISY.

- 3/85 -

54. EXT. STREETS. NIGHT.

262A.

LS HELEN to
cam. and
OOV L.

/ HELEN A. IS
CARRYING HER
SUITCASE DOWN
THE STREET.

SUDEENLY THE MUZAK
PLAYING THROUGH
THE SPEAKERS COMES
TO AN ABRUPT STOP.

HELEN A. MOVES ON,
MORE DETERMINED
THAN EVER.

M.18.
DUR:
00'13"

55. EXT. HAPPINESS PATROL HQ.

227.

MS DAISY.
Pan up to
MS EARL.

DAISY K., MINUS
HER PINK HAPPINESS
PATROL WIG, IS NOW
SITTING ON A CHAIR
WITH A GAG IN HER
MOUTH.

228.

MS SUSAN.

EARL IS TYING HER
HANDS FIRMLY BEHIND
HER BACK.

A WALL PANEL HAS
BEEN OPENED REVEALING
TWO LARGE TAPE
RECORDERS. SUSAN Q.
IS UNWINDING A LARGE
SPOOL OF TAPE ONTO
A GROWING PILE OF
TAPE ALREADY ON THE
FLOOR.

229.

2-S DAISY/
EARL.

SUSAN Q. Yeah - no more lift
music.

EARL Unless it sounds like this.

HE PLAYS HIS
HARMONICA INTO
THE MICROPHONE ON
THE CONSOLE.

M.19.
DUR:
00'11"

56. EXT. BLUESY STREET. NIGHT.

M.19.
CONTD.

263.

Crane shot
- LS HELEN
to cam.

HELEN A. IS NOW
WALKING ALONG THE
STREET WHERE THE
WOMAN KILLJOY AND
SILAS P. MET THEIR
UNTIMELY ENDS.

EARL'S HARMONICA
MUSIC NOW FILLS
THE STREET.

DOCTOR into
shot L.

THE DOCTOR STEPS
OUT OF THE SHADOWS.

HELEN A. KEEPS ON
WALKING.

DOCTOR You can't get away, Helen
A.

HELEN A. There's a scheduled flight
in an hour. You can't stop me,
Doctor.

DOCTOR I know I can't. But it's
not me you're running away from.

HELEN A. Who is it, then?

DOCTOR Yourself. That's why
you'll never escape.

Track with
HELEN to
2-S with
DOCTOR.

HELEN A. TURNS
BACK TO THE DOCTOR.

HELEN A. They didn't understand
me.

DOCTOR They understood you only
too well. That's why they resisted
you.

265C.

MS HELEN.

265D.

HELEN A. I only wanted the best
for them./

MCU DOCTOR.

266.

DOCTOR The best?!!
Prisons, death squads, executions./

MCU HELEN.

267.

HELEN A. They only came later. I
told them to be happy. I gave them
a chance. But they wouldn't listen.
I know they laughed sometimes. But
they still cried, they still wept./

MCU DOCTOR.

268.

DOCTOR Don't you ever feel like
weeping, Helen A?/

2-S.

HELEN A. Of course not, Doctor.
It's unnecessary. And those that
persisted had to be punished.

269.

DOCTOR But why?/

MCU HELEN.

270.

HELEN A. For the good of the
majority. For the ones that wanted
to be happy. Who wanted to take the
opportunities that I gave them./

MCU DOCTOR.

271.

DOCTOR And what were these
opportunities you gave them? A bag
of sweets? A few tawdry party games?
Bland, soulless music? Do these
things make you happy?/

MCU HELEN.

HELEN A. I...

272.

DOCTOR Of course they don't./

MCU DOCTOR.

Because they're cosmetic. Happiness
is nothing unless it exists side by
side with sadness./

273.

2-S.

M.20.
DUR:
01'17"

HE TAKES THE KANDY
MAN'S COIN OUT OF
POCKET AND HOLDS IT
OUT TO HELEN A.

Two sides. One coin.

M.20.
CONTD.

HELEN A., TURNS
AWAY.

HELEN A. You can keep your coin,
Doctor. And your sadness. I'll go
somewhere else. I'll find somewhere
where there is no sadness. A place
where people know how to enjoy
themselves.

DOCTOR I'm sure you will, Helen A.

HELEN A. A place where people are
strong. Where they hold back the
tears. A place where people pull
themselves together.

DOCTOR Where there's no compassion.

HELEN A. Where there's control!

DOCTOR A place where there is no
love.

HELEN A. I always thought love
was over-rated.

274.

MS FIFI
breathes
her last.

JUST THEN HELEN A.
CATCHES SIGHT OF/
A FAMILIAR SHAPE
ON THE NEARBY BENCH.

Fifi!

275.

2-S HELEN/
DOCTOR.
Track with
HELEN to
tight 2-S
with FIFI.

DOCTOR Fifi?/

HELEN A. DROPS HER
SUITCASE AND FALLS
TO HER KNEES BESIDE
THE BENCH WHERE
FIFI HAS JUST GASPED
HER LAST. SHE CRADLES
THE DEAD ANIMAL'S HEAD
IN HER ARMS.

M.20.
CONTD.

HELEN A. Fifi! Fifi!

276.

DOCTOR. ACE
joins to 2-S.

GREAT SOBS WRACK
HER BODY./

ACE DETACHES
HERSELF FROM THE
SHADOWS AND JOINS
THE DOCTOR.

ACE Should we do something,
Doctor?

277.

DOCTOR 'Tis done./

C2-S HELEN/
FIFI. Pull
back and
crane up to
high LS.

HELEN A. CRIES
AS THOUGH HER
HEART IS BREAKING.

57. EXT. FORUM SQUARE. DAY.

318.

Pan with
DAISY and
PRISCILLA
to GROUP
shot.

A NEW DAY HAS
DAWNED. THE FORUM
SQUARE IS IN THE
PROCESS OF BEING
REPAINTED WHITE.

THE TARDIS IS BACK
TO ITS USUAL SHADE
OF BLUE.

PRISCILLA P. AND
DAISY K., DRESSED
IN WHITE OVERALLS
AND WITHOUT THEIR
PINK WIGS, PASS
BY ARMED WITH
BRUSHES AND POTS
OF PAINT.

DAISY K. This is all your fault,
Priscilla.

PRISCILLA P. (SARCASTICALLY) I'm
glad you're happy, Daisy.

ACE AND THE DOCTOR
ARE TAKING THEIR
LEAVE OF SUSAN Q.,
EARL, WULFRIC AND
WENCES.

DESPITE THE BRIGHTNESS
OF THE REPAINTED
SQUARE, THE MOOD
IS SUBDUED AND A
LITTLE SAD.

DOCTOR Well, it's been a long
night and I think it's time we must
be off. What about you, Earl?

319.

2-S EARL/
SUSAN.

EARL I think I'll hang out here
for a while, Doc. See if I can
teach this planet the Blues again.

320.

SUSAN Q. Yes, thank you for giving them back to us, Doctor./

MCU DOCTOR.

DOCTOR Mmm?

SUSAN Q. The Blues.

321.

DOCTOR Oh yes. There are no other colours without the blues! /

MCU EARL.

322.

6-S. Develop
to 2-S DOCTOR/
ACE at Tardis.

EARL AND SUSAN Q.
SMILE./

THEY ALL SAY GOODBYE.

THE DOCTOR TURNS
AWAY TO THE TARDIS.
ACE INSPECTS IT
CRITICALLY, THEN
PICKS UP A PAINT
POT AND BRUSH AND
PROCEEDS TO PAINT
OUT AN OVERLOOKED
PINK PATCH./

M.21A.
DUR:
00'06"

SEGUE
M.21.
DUR:
00'14"

278.

LS EARL/SUSAN/
WENCES/WULFRIC
walk off down
street.

WULFRIC AND WENCES,
EARL AND SUSAN Q.
WALK OFF INTO THE
DISTANCE./

322.

M2-S DOCTOR/
ACE.

ACE Are they all right, Professor?

DOCTOR (SMILING) Happiness will prevail.

SEGUE
TITLE
MUSIC
DUR:
01'10"

SERIES CLOSING TITLES WITH MUSIC.
DUR: 01'09"

TITLE
MUSIC
CONTD.

S/I

At 23'16" /
Aston Captions

The Doctor
SYLVESTER McCOY

Ace
SOPHIE ALDRED

Helen A.
SHEILA HANCOCK
Joseph C.
RONALD FRASER

Daisy K.
GEORGINA HALE
Priscilla P.
RACHEL BELL

Gilbert M.
HAROLD INNOCENT
Trevor Sigma
JOHN NORMINGTON

Susan Q.
LESLIE DUNLOP
Earl Sigma
RICHARD D. SHARP

Kandy Man
DAVID JOHN POPE
Forum Doorman
TIM SCOTT

Wences
PHILIP NEVE
Wulfric
RYAN FREEDMAN
Newscaster
ANNIE HULLEY

TITLE
MUSIC
CONTD.

Closing Credits contd.

Theme Music Composed by
RON GRAINER
Incidental Music
DOMINIC GLYNN
Special Sound
DICK MILLS

Production Manager
GARY DOWNIE
Production Associate
JUNE COLLINS
Production Assistant
JANE WELLESLEY
Assistant Floor Manager
LYNN GRANT

Visual Effects Designer
PERRY BRAHAN
Video Effects
DAVE CHAPMAN
Vision Mixer
SHIRLEY COWARD

Technical Co-Ordinator
RICHARD WILSON
Camera Supervisors
ALEC WHEAL
GEOFF CLARK

Video-Tape Editors
HUGH PARSON
MALCOLM WARNER
Properties Buyer
JOHN CHARLES

Lighting
DON BABBAGE
Sound
SCOTT TALBOTT
TREVOR WEBSTER

Costume Designer
RICHARD CROFT
Make-up Designer
DORKA NIERADZIK

TITLE
MUSIC
CONTD.

Closing Credits contd.

Script Editor
ANDREW CARTMEL
Graphic Designer
OLIVER ELMES

Designer
JOHN ASBRIDGE

Producer
JOHN NATHAN-TURNER

Director
CHRIS CLOUGH
(c) BBC 1988

FADE S & V

DUR: 24'25"